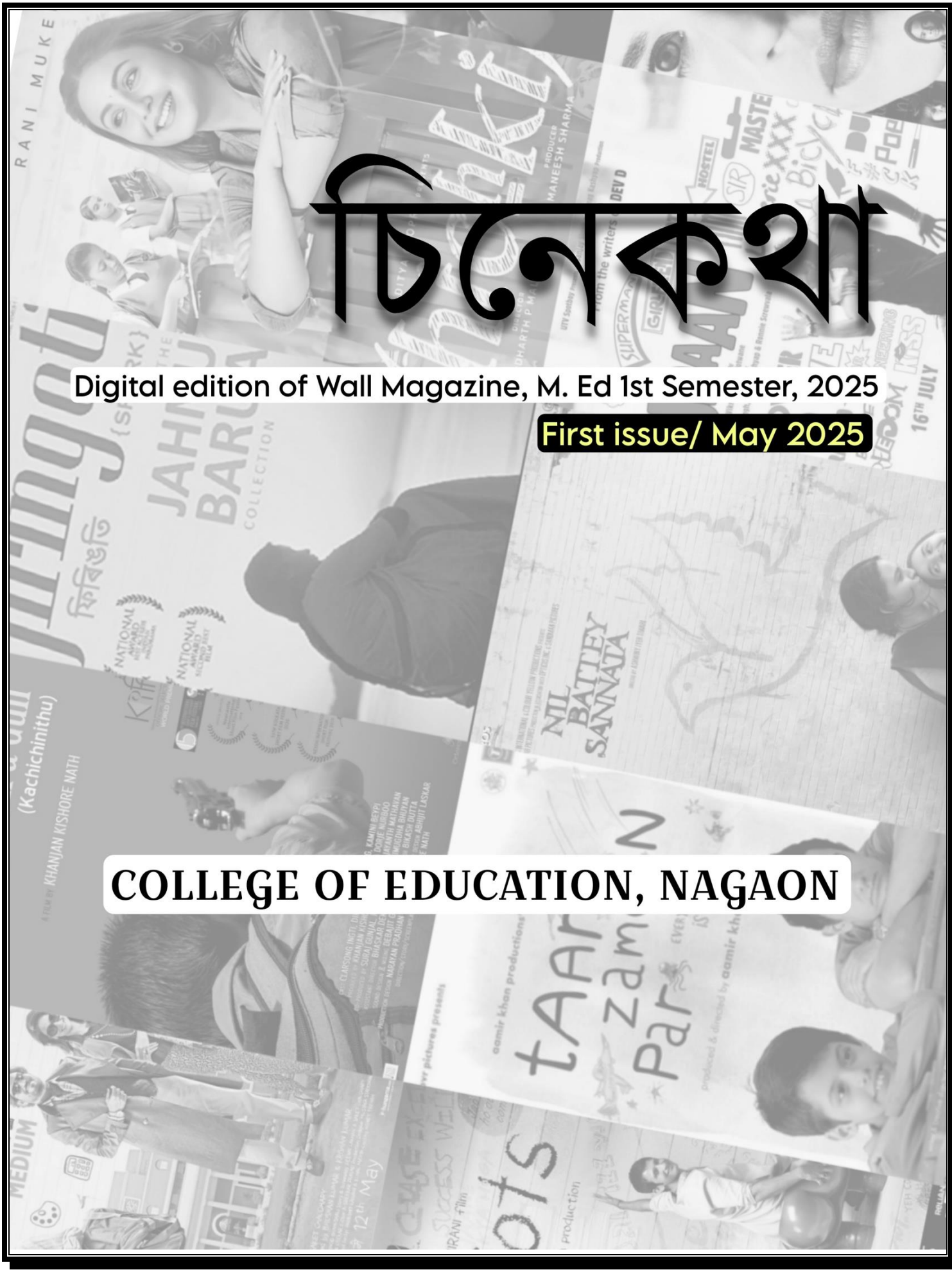

# চিনেকথা

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## COLLEGE OF EDUCATION, NAGAON

# অধ্যক্ষাৰ মেজৰ পৰা

সাহিত্য হ'ল সমাজৰ দাপোনস্বৰূপ,যিয়ে সমাজৰ প্রতিচ্ছবি প্রতিফলিত কৰে। সাহিত্যৰ ৰথী -মহাৰথীয়ে তেওঁলোকৰ কলমৰ যোগেদি সৃষ্টি কৰে কালজয়ী সাহিত্যৰ । সাহিত্য হ'ল এটা জাতিৰ সুন্দৰ সমন্বয়ৰ সাঁকো,ই হৈছে সৃষ্টিৰ মূল আধাৰ।

স্বামী বিবেকানন্দই কৈছিল "আমাক এনে শিক্ষা লাগে যাৰ দ্বাৰা আমাৰ সৎ চৰিত্র গঠন হয়,যাৰ দ্বাৰা আমাৰ বুদ্ধিমত্তা প্রসাৰিত হয় আৰু যাৰ সহায়ত আমি নিজৰ ভৰিত থিয় হৈ আত্মনির্ভৰশীল হ'ব পাৰোঁ।"- ইয়াৰ অর্থ এয়ে যে সৎ চৰিত্রৰ গঠন,প্রতিভাৰ সর্বোতপ্রকাৰৰ বিকাশ সাধন কৰি সমাজত সুস্থ সমযোজনৰ বাবে আমাক প্রকৃত জীৱনমুখী শিক্ষাৰ আৱশ্যক। কেৱল পাঠ্যক্রমে আমাৰ প্রকৃত শিক্ষাক ত্বৰান্বিত কৰিব নোৱাৰে।

সেয়েহে সাহিত্য চর্চাৰ পোহৰেৰে প্রশিক্ষার্থীসকলক মানসিক তথা বৌদ্ধিকভাৱে সষ্টম কৰি তোলাৰ যি মহৎ প্রচেষ্টা 'কলেজ অৱ এডুকেশ্বন, নগাঁও '-এ হাতত লৈছে তাৰেই প্রতিফলন হিচাপে 'বোলছবি আৰু শিক্ষা ' - বিষয়বস্তু শীর্ষক শিতানেৰে এই 'ই-আলোচনী' প্রকাশ পাইছে। কলেজ অৱ এডুকেশ্বন, নগাঁৱৰ এম.এড ,২০২৫-২৬ বর্ষৰ প্রশিক্ষার্থী সকলৰ দ্বাৰা এই ই-আলোচনী খনি উলিওৱাৰ আয়োজন কৰাটো গৌৰৱৰ কথা। হয়টো এই পুলিটিয়েই এজোপা প্রকাণ্ড বট বৃক্ষৰ সাকাৰ লাভ নকৰিলেও ফলে -ফুলে জাতিষ্কাৰ হৈ পৰাৰ প্রতিশ্রুতি দিব পাৰিব। প্রশিক্ষার্থীৰ মৌলিক লেখনিৰ জৰিয়তে আমি তেওঁলোকৰ পৰা বিচাৰিছোঁ ভৱিষ্যতৰ একোজন সু-সাহিত্যিক,কবি ,চিত্রকৰ। সর্বোপৰি মানুহ ভাল পোৱা মানুহ।

আলোচনী খনৰ প্রকাশত সহযোগিতা আগবঢ়োৱা সদৌটিলে আন্তৰিক অভিনন্দন জনালোঁ। শেষত,এই আলোচনীয়ে যাতে মহাবিদ্যালয়ৰ প্রশিক্ষার্থী সকলৰ মৌলিক সৃষ্টিশীলতাৰ কৃতিত্ব বহন কৰি থাকে তাৰে কামনা কৰিলোঁ।

শুভেচ্ছাৰে

ড০ মানশিখা বৰুৱা

অধ্যক্ষা

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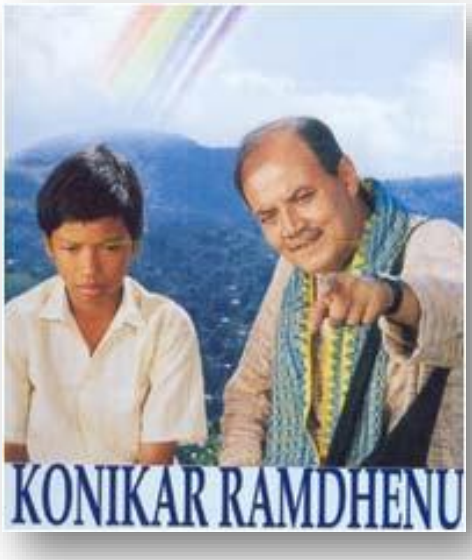
# Contents


| | Page No |
|---|---|
| **1. Assamese Articles** | **1-5** |
| • কুকৈৰ কথাৰে | 2-3 |
| • বকুল,অসীম,অনুভৱ মাষ্টৰ আৰু বহুতো... | 4-5 |
| **2. English Articles** | **6-32** |
| • Mona lisa smile: the need of a free-thinking teacher | 7-8 |
| • From Rancho to Chatur: An Analysis of the Four Archetypes in Learning | 9-10 |
| • Freedom Writers: An educational perspective and The Student-Teacher Relationship | 11-18 |
| • Udaan: A Flight towards Freedom and Self Discovery | 19-21 |
| • Taare zameen par | 22-23 |
| • Role Played by the Teacher in the Film Super 30 | 24-25 |
| • 12th Fail | 26-27 |
| • The Boy with A Gun | 28-29 |
| • Pathshaala | 30-32 |
| **3. Poems** | **33-35** |
| • Reel Lives | 33 |
| • Silver Screen Dreams | 34 |

# ASSAMESE ARTICLES

# কুকৈৰ কথাৰে...




"চিনেমাই আপোনাক পাহৰাই দিব লাগে যে আপুনি চিনেমাহলত বহি আছে।"

এই সাৰুৱা কথাষাৰ কৈছিল ফ্ৰান্স চিনেমা পৰিচালক ৰোমান পোলানস্কিয়ে। তেনেই সাধাৰণ যেন লগা অসাধাৰণ কাথাষাৰে চলচ্চিত্ৰৰ সামগ্ৰিক দিশক সামৰি ল'লে।

কাহিনী কথন মানুহৰ পু�ৰাতন প্ৰবৃত্তি। এই পুৰাতন প্ৰবৃত্তিষ বকিয়াৰে মানুহে সাধুকথা, কাহিনী, গল্প, গীতৰ মাজেৰে আহি চিনেমাৰ দৰে জটিল মিশ্ৰ কলাৰ জন্ম দিলে। দৃশ্য, শ্ৰব্য দুয়োটা উপাদানৰ সমাহাৰত চলচ্চিত্ৰ বা কথাছবি হৈ পৰিল বৰ্তমান সমাজত আটাইতকৈ সমাদৃত বিনোদনৰ আহিলা। পৃথিৱীৰ চিনেমা সৃষ্টিৰ ইতিহাস যিদৰে অধিক পুৰণি নহয় ঠিক সেইদৰে ভাৰতীয় চিনেমাৰ ইতিহাসো অৰ্বাচীন। ভাৰতীয় চিনেমাৰ সমান্তলকৈ গা কৰি উঠা প্ৰান্তীয় ভাষাৰ চলচ্চিত্ৰসমূহো বৰ্তমান স্বকীয় গৰিমাৰে উদ্বাসি উঠিল। ঠিক একেদৰে অসমীয়া চিনেমাৰ ক্ষেত্ৰতো জ্যোতিয়ে সিঁচা কঠীয়া খন ধৰি উঠিবলৈ বেছি পৰ নালাগিল।

'অপৰূপা', 'পাপৰি', 'ফিৰিঙতি', 'বনানী', 'হালধীয়া চৰাইয়ে বাওধান খায়'ৰ দৰে সফল ছবিৰ পৰিচালনা কৰা জাহ্নু বৰুৱা অসমীয়া চলচ্চিত্ৰ জগতৰ চিনাকি নাম। তেওঁৰেই অন্যতম কথাছবি "কণিকাৰ ৰামধেনু (Ride on the Rainbow)" প্ৰতীকী অৰ্থ বনেৰে চিনেমাৰ নামকৰণৰ ক্ষেত্ৰতে বিচিত্ৰ মনৰ চিনাকি দিয়া বৰুৱাই কাহিনীৰ মাজতো যেন আনিলে বৈচিত্ৰতা। গতানুগতিক কাহিনী কথনৰ পৰা ফালৰি কাটি তেওঁ "কণিকাৰ ৰামধেনু"ত বয়ন কৰিলে শিশু মনস্তত্ত্ব এখন শাশ্বত ছবি। জাহ্নু বৰুৱাৰ পৰিচালনা আৰু শৈলধৰ বৰুৱাৰ প্ৰযোজনাৰে ২০০২ চনত মুক্তি লাভ কৰা 'কণিকাৰ ৰামধেনু' মুম্বাইৰ আন্তঃৰাষ্ট্ৰীয় কথাছবি মহোৎসৱতো প্ৰদৰ্শিত হয়।

এটা শিশু চৰিত্ৰৰ কাহিনী পৰিস্ফুটন (treatment) ৰ মাজেৰে শিশু মনোজগতৰ অস্বাভাৱিক যেন লগা স্বাভাৱিক পৰিবেশ এটাৰ সমান্তৰালকৈ তেওঁ দাঙি ধৰে কিছু নান্দনিক নৃতাত্ত্বিক কৌতূহল (Anthropological curiosity)। এই কৌতূহল 'কুকৈ' নামৰ ল'ৰাজনৰ মাজেৰে বিশ্ব বড়োৰ মাজেৰে যেন ফুটি উঠিল। চলচ্চিত্ৰ খনৰ মূল নক্সা অপৰাধপ্রবন শিশুৰ মানসিক ভগতৰ আঁৰৰ প্রসংগক জনমানসলৈ উলিয়াই অনা যদিও ই যেন উন্মোচন কৰিলে চৰকাৰী বেচৰকাৰী খণ্ডৰ বহুবোৰ বাস্তৱ সত্য। শিশুৰ কল্পনাপ্রবণ মন, পৰিস্থিতি অনুযায়ী শিশুৰ স্থিতি, সূক্ষ্ম বিশ্লেষণ আৰু পৰিমণ্ডল সৃষ্টিৰ মাজেৰে পুনৰ গঢ় দিব পৰা শিশু মনৰ গভীৰতাৰ প্রসংগ উপস্থাপন হৈছে, 'কণিকাৰ ৰামধেনু'ৰ কাহিনীৰ অন্যতম গুৰুত্বপূর্ণ প্রক্ষেপন।

কনিকাৰ ৰামধেনুৱে যেন বর্বৰ বাস্তৱতাই টুকুৰা টুকুৰ কৰি পেলোৱা এজন নাবালকৰ সপোনৰ কথা কোৱাৰ প্রয়াসেৰে সমাজৰো বহু নেদেখা প্রসংগ উদঙাই গ'ল

কুকৈ'ইৰ দৰে প্রতিটো বঞ্চিত শিশুৰ মৰমিয়াল পিতৃ-মাতৃৰ সৈতে ভাল জীৱন সুস্থ অর্থনৈতিক অৱস্থা আৰু এখন ভাল বিদ্যালয়ৰ সপোন থাকে। কেতিয়াবা পৰিস্থিতিকেন্দ্রীক বিষয়বোৰে এইক্ষেত্রত ইতিবাচক আৰু কেতিয়াবা নেতিবাচক ভূমিকা বহন কৰি আহিছে। এই ছবিখনে এনে কিছুমান কাৰণৰ ওপৰত গুৰুত্ব আৰোপ কৰিছে। ইয়াৰে এটা হ'ল অস্বাস্থ্যকৰ পাৰিবাৰিক পৰিৱেশ, যাৰ বাবে কুকৈইৰ দৰে শিশুৱে নেতিবাচক কার্যকলাপক প্রশয় দিবলৈ লয়। বিশিষ্ট চলচ্চিত্ৰ পৰিচালক তথা প্রযোজক জাহ্নু বৰুৱাই খুব সাৱলীলভাৱে এই দিশবোৰ চলচ্চিত্রখনত চিত্রিত কৰিলে।

**-অর্চনা হাজৰিকা**

# বকুল,অসীম,অনুভৱ মাষ্টৰ আৰু বহুতো...

চলচিত্ৰ হৈছে জনসাধাৰণৰ মাজত সংযোগ স্থাপনৰ এক মাধ্যম। য'ত সচৰাচৰ আমি বাস কৰি থকা সমাজখনৰ প্ৰতিচ্ছবি প্ৰতিফলিত হয়। সাম্প্ৰতিক অসমীয়া সাহিত্য জগতৰ এগৰাকী বিশিষ্ট লেখক ড' মৃণাল কলিতাৰ বহুপঠিত আৰু বচ্চৰ্চিত অতি জনপ্ৰিয় 'বকুল ফুলৰ দৰে' উপন্যাসৰ আধাৰত এই চলচিত্ৰখন নিৰ্মাণ কৰা হৈছে। 'বকুল ফুলৰ দৰে' চলচিত্ৰখনি পৰিচালনা কৰিছে সঞ্জীব হাজৰিকা আৰু প্ৰযোজনা কৰিছে প্ৰাইড-ইষ্ট এন্টাৰটেইনমেণ্টৰ অধ্যক্ষ তথা পৰিচালন সঞ্চালিকা ড° বিণিকি ভূঞা শৰ্মাই। চিত্ৰনাট্য আৰু সংলাপ মৃণাল কলিতা, সঞ্জীৰ হাজৰিকা, ভাস্কৰ দাস আৰু ৰাহুল গৌতম শৰ্মাব। উপন্যাসৰ কল্পিত ৰূপটো ভাঙি চৰিত্ৰবোৰক নিজস্ব ৰূপত থিয় কৰোৱাৰ ক্ষেত্ৰত পৰিচালক আৰু অভিনয় শিল্পীসকল সফল বুলিয়েই ক'ব পাৰি।

দৰিদ্ৰতাই গ্ৰাস কৰ্য এটি কিশোৰক শিক্ষাৰ প্ৰতি থকা অদম্য স্পৃহা তথা তাৰ বাবে কৰা অসাধ্য সাধন আৰু আন এটি ঝৰ্গীয়া কিশোৰৰ নিষ্কলুষ হৃদয় আৰু অদমনীয় মনোবলেবে নিজকে উত্তৰণৰ দিশলৈ লৈ যোৱাৰ আকৰ্ষণীয় কাহিনীৰ চলচিত্ৰখনে দৰ্শকৰ হৃদয়ক আলোড়িত কৰিবলৈ সক্ষম হৈছে।

চলচিত্ৰখনিৰ কাহিনীটো অসীম নামৰ এটি কিশোৰৰ সংশয় জড়িত মনৰ দ্বিধা আক দণ্ডবে আবস্ত হৈছে। মদপী পিতৃৰ পৰিয়ালৰ প্ৰতি দায়িত্বহীনতাই অসীমক বয়সৰ আগতেই প্ৰাপ্তবয়স্কৰ দৰে চিন্তা-চৰ্চাবে নিজৰ জীবনব সিদ্ধান্ত ল'বলৈ বাধ্য কৰাইছে। ঘৰখনৰ দায়িত্ব। লৈ ভনীয়েকক পঢ়ুওৱাৰ আশাতে অসীমে বিদ্যালয় এৰি শিলৰ কুঁৱেৰীত কাম কৰিবলৈ অৰম্ভ কৰে। অতুলনীয় মেধাৰ অধিকাৰী অসীমে অভাৱত পৰি বিদ্যালয় এৰা কথাটো নিৰ্মলে সহ্য কৰিব পৰা নাছিল। শ্ৰেণীত প্ৰথম হোৱাৰ সফলতাইও নিৰ্মলক সন্তুষ্টি দিব পৰা নাছিল। অসমীৰ আৰ্থিক অসুবিধাৰ দৰেই নিৰ্মলবো শাৰীৰিক অসুস্থতাই পঢ়া-শুনাৰ বাধাৰ প্ৰাচীৰ হৈ আহে। শাৰীৰিক আৰু আৰ্থিক বাধাক নেওচি উত্তৰণৰ দিশে আগবাঢ়ি যোৱাৰ লগতে দুয়োটি কিশোৰৰ ইটো-সিটোৰ প্ৰতি নিঃস্বাৰ্থ বন্ধুত্ব কাহিনীটোৰ এটি উল্লেখনীয় দিশ। তাৰোপৰি মাষ্টৰৰ ৰূপত এজন দেবদূত সদৃশ শিক্ষকৰ আগমনে চলচিত্ৰখনৰ কাহিনীটিক এক অনন্য মাত্ৰা প্ৰদান কৰিছে।

পৰিচালকে অনুভৱ মাষ্টৰ চৰিত্রটিৰ জৰিয়তে যি ধৰণেৰে সৰলীকৰণ কৰি অংক কৰাব আনন্দ লাভ কৰিবলৈ ছাত্ৰ ছাত্ৰীসকলক দেখুৱাইছে। সেইখিনি কাহিনীটোৰ আন এক বিশেষ বৈশিষ্ট্য। বাস্তবিকতে অংকৰ প্ৰতি ভয় থকা মানুহেও চলচিত্ৰখনৰ এনে দৃশ্যাংশসমূহ

চাই পূৰামাত্ৰাই আনন্দ লাভ কবি দেখা যায়। অনুভব মাষ্টৰ চৰিত্ৰটো নতুন ধ্যান-ধাৰণাৰ বাহক, তাব ফলস্বৰূপে শিক্ষণ পদ্ধতিত নতুনত্ব থকাটোও স্বাভাবিক। কিন্তু আনফালে কাঠচিতীয়া শিক্ষকৰ অভিধা পোৱা মহেন্দ্ৰ মাষ্টৰৰ দৰে শিক্ষককো ছবিখনত বেয়া বুলি দেখুওৱা নাই। কাৰণ পৰিৱেশ-পৰিস্থিতি আদিৰ ফলত শিক্ষক বুলিয়েই নহয়। মানুহৰ স্বভাব ভিন্ন হ'ব পাবে। শেষত অসীম আৰু নিৰ্মলৰ পৰীক্ষাৰ ফলাফলত সেই কাঠচিতীয়া, খঙাল স্বভাৱৰ মহেন্দ্ৰ মাষ্টৰৰ আনন্দৰ স্বতঃস্ফূৰ্ত প্ৰকাশ দেখুৱাই পৰিচালকে বুজাব বিচাৰিছে যে সকলোৰে নিজে বুজা বা আনক বুজোবা পদ্ধতি ভিন্ন হোবাটো স্বাভাবিক। অনুভব মাষ্টৰৰ চৰিত্ৰটো এনে এটা চৰিত্ৰ যি শ্ৰেণীকোঠাৰ ভিতৰত কেৱল এগৰাকী শিক্ষক হোৱাৰ উপৰিও ছাত্ৰ-ছাত্ৰী তথা সমাজক আগবঢ়াই লৈ যাব পৰা এগৰাকী জীৱন শিক্ষকৰূপে ধবা দিছে। অনুভূতিশীল অধিকাৰী অনুভব মাষ্টৰে পৰীক্ষাত বিফল হোৱা অথচ সুন্দৰকৈ বাঁহী বজাব জন্য সীমান্ত নামব ছাত্ৰজনকো জীবনত আগুৱাই যোৱাব প্ৰেৰণা যোগাইছে।

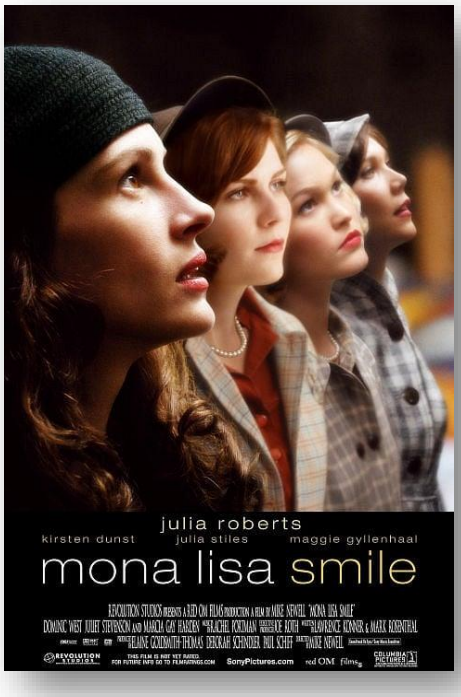
চলচিত্ৰখনৰ কাহিনীৰ শেষৰফালে অনুভব মাষ্টবে আৰু ছাত্ৰ সীমান্তৰ মাজৰ কথোপকথনেবে পৰিচালকে দেখুৱাব বিচাৰিছে যে কেৱল অসীম আৰু নিৰ্মলৰ উত্তৰণতে অনুভৱ মাষ্টৰৰ দায়িত্ব শেষ নহয়। প্ৰকৃততে অনুভৱ মাষ্টৰক শিক্ষক সমাজৰ প্ৰতিনিধি হিচাপে চিত্ৰিত কৰা হৈছে। তদুপৰি শিশু শ্ৰমিক আৰু সুৰাপান যে সমাজৰ বাবে ব্যাধি সেই কথাও চলচিত্ৰখনৰ জৰিয়তে সমসাময়িক সমাজখনবো ছবি তুলি ধৰিবলৈ পৰিচালকে প্ৰয়াস কৰা দেখা গৈছে।

এখন বিপৰ্যস্ত সমাজৰ মাজতেই কৈশোৰ মনোজগতৰ বিশ্লেষণ, সবল প্ৰকাশভংগী, শিক্ষক ছাত্ৰৰ মাজত আন্তৰিকতাপূৰ্ণ সম্পৰ্ক, গভীৰ জীবনবোধ ফুটাই তুলিব পৰাৰ ক্ষেত্ৰত এইখনি প্ৰকৃতাৰ্থতেই এখন অনন্য চলচিত্ৰ। অবশ্যে কৈশোৰ মনোবস্থাকেই মূলতঃ চলচিত্ৰ এখনৰ বিষয়বস্তু বুলি ধৰা হয় যদিও বাস্তৱৰ লগত সাদৃশ্য থকা কাহিনী আৰু কাহিনীটোৰ সুষম গতিৰ বাবেই চলচিত্ৰখনে সকলো বয়সৰ দৰ্শককেই একাত্মতাৰে বান্ধ খুৱাই পেলোৱাত নিঃসন্দেহে সফল হৈছে বুলি ক'ব পাৰি।

**-অনন্যা গগৈ**

# ENGLISH ARTICLES

# MONA LISA SMILE: THE NEED OF A FREE-THINKING TEACHER




Mona Lisa Smile, a 2003 American Drama movie, is set in the 1950s in New England. This movie is centred around an ambitious and broad-minded Katherine, who is a teacher of art history taking up a teaching job at the all-female prestigious Wellesly College where the students upheld rigid and conservative views of gender roles and brought up with the mindset that women are born to assume the role of a doting wife and mother only. Quite ahead of its time, this film actively criticized the gender stereotyping that we still see in our patriarchal society, how women are often taught to abandon their own careers and higher studies to find a wealthy husband. Similarly in the film, the girls at the school are taught foreign languages for them to be ready to host perfect dinner parties for their beau boss. The ladies are also taught how to poise and speak correctly when hosting elegant and fancy dinner parties. Therefore, the main aim is to prepare the women for marriage and the men for work and further education.

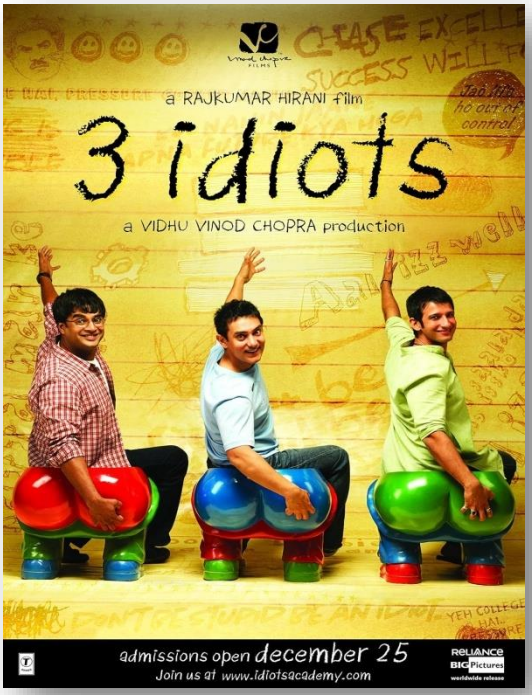
Katherine as a teacher pursues her students to think on their own instead of conforming to the traditional views, to advance on their career and achieve their own dreams instead of what the society chose for them. But as it is often seen, changing old views and adopting new ones are never easy, in fact it comes with tremendous resistance from none other than the conservative students. At the end however, with their teacher's persuasion and encouragement, the ladies realise the importance of education and their role in the society not just as wives or mothers but as women, a member of a civilised society.

The need to have free will when making decisions in life has always been at the centre of the arguments to bring equality. Women should not exist as though they depend on other people to make decisions. The ability to make decisions for oneself comes from

good education and educators. This film highlights the importance of a free-thinking teacher who instead of teaching students to adhere to traditional gender roles can teach them to think on their own, have the ability to make their own decisions and not rely on others to look after them. Katherine sets the ladies free from their cage that the society has put them in. Whether to prioritise marriage or career/education, the choice must be made by the woman herself, not by others around her. The key to the cage is education and it is in one's own hands. We can choose to remain inside or learn to set ourselves free from unfair expectations of the society. Femininity goes well beyond simply cooking, cleaning or being somebody's wife; it is also the ability to walk as equals in the society.

**-Prajukti Bhattacharjee**

# From Rancho to Chatur: An Analysis of the Four Archetypes in Learning




**"What is a machine?... Idiot!"** —An iconic line from **3 Idiots,** where Rancho challenges the rote-learning mindset ingrained in the Indian education system. When asked to define a machine, Chatur recites a textbook definition, earning praise. Rancho gives a simple, practical answer, emphasizing understanding over memorization. The professor, annoyed, calls him an "idiot," prompting a witty reply. The scene critiques the rigid education system.

In this movie, each character represents a distinct facet of the educational system, with **Rancho** standing as the ultimate rebel. He emphasises that true learning is about understanding concepts, not memorizing them. His inventive teaching methods—like coining terms such as **"Farhanitrate"** and **"Prerajulisation"** on the writing board—further emphasize the importance of having the curiosity of learning something new each day, being creative and pragmatic in learning over rigid memorization.

In contrast, **Raju** is weighed down by the relentless pressure to conform. He is always in fear and doubts, resorting to rote learning as his coping mechanism. **Farhan,** forced into engineering by family expectations, feels trapped by societal norms. His character's arc reveals the painful conflict between passion and duty, and his eventual decision to pursue wildlife photography marks a pivotal shift towards self-discovery and authenticity. While **Chatur** represents the perfect example of a student who sacrifices comprehension for superficial marks, delivering a disastrous speech highlighting the dangers of rote learning and his blind adherence to memorization.

This film from the year **2009** by **Rajkumar Hirani** describes an engineering college campus story which shakes up the world of conventional education. Inspired by **Chetan Bhagat‟s „Five Point Someone‟,** this film celebrates curiosity, creativity, and the pursuit of true understanding. Each scene contains multiple layers that work together to serve the film's themes and character development. Philosophical insight, emotional depth, humor, character contrast, visual and symbolic elements etc play a significant role in the entire movie.

Film's iconic mantra, **"Aal Izz Well,"** resonates deeply, symbolizing resilience in the face of academic and personal struggles. It is a call to abandon the suffocating weight of grades and embrace a more holistic, meaningful approach to education.

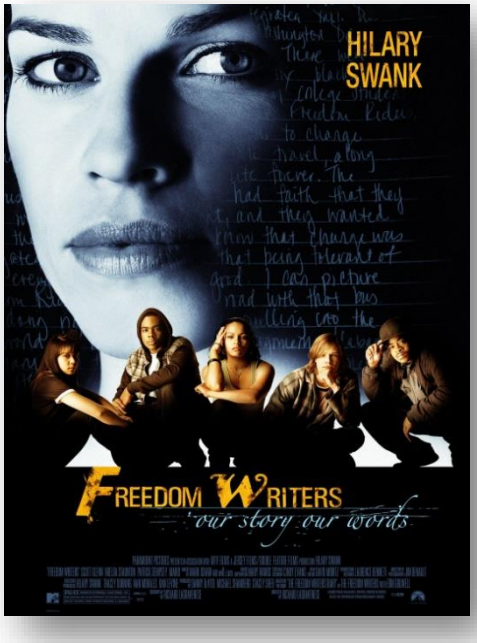
In the end I would like to leave it as **Baba Rancho** says,

**"सक्सेस के पीछे मत भागो, एक्सीलेंस का पीछा करो, सक्सेस झक मार के पीछे आएगी।"Guaranteed!**

**-Nayanmoni Saikia**

# “Freedom Writers” -
# An Educational Perspective and the Student-Teacher Relationship

Written by,
**Mayurakshi Goswami,**




***"Students don’t need a perfect teacher. They need someone who is real, who believes in them, and who won’t give up on them." - Erin Gruell.***

This powerful quote highlights the core of what it truly means to be an effective educator. In a world where perfection is often idealized, it’s easy to forget that the most meaningful impact a teacher can have on their students goes beyond flawless lesson plans or perfect delivery. It’s about being authentic, believing in the potential of each student, and showing a relentless commitment to their growth, even when the path gets tough. As we explore the qualities that contribute to successful teaching, we’ll see that the essence of teaching lies not in perfection but in dedication, empathy, and the unshakable belief that every student can succeed, given the right support and encouragement which was effectively shown by Erin Gruell with her efforts in the film *“Freedom Writers”.*

*“Freedom Writers”(2007),* directed by *Richard LaGravenese* is based on the real-life experiences of teacher Erin Gruwell, presenting a compelling narrative that explores the transformative power of education and the critical importance of the teacher-student relationship. Set in the racially charged environment of 1990s Long Beach, California, the film follows a young, idealistic teacher who empowers her students—many of whom are labeled “at-risk” and marginalized—to find their voices through writing. From an educational standpoint, the movie *Freedom Writers* provides profound insights into inclusive teaching practices, culturally responsive pedagogy, and the emotional labor required to bridge the gap between the Educator and the Learner.

- **Educational Perspective: Teaching Beyond the Curriculum**

At its core *Freedom Writer* challenges the traditional mold of education by showcasing how teaching goes beyond textbooks and standardized tests. Erin Gruwell (played by Hilary Swank) confronts a disillusioned classroom of students who are disengaged from learning due to their experiences with violence, poverty, and systemic inequality. Her early struggles with classroom

management and student hostility reflect the difficulties of teaching in underserved schools. Yet, instead of retreating to conventional methods, Gruwell adopts a humanistic approach that aligns with the educational theories of *Paulo Freire* who argued that 'education should be an act of liberation'.

Rather than imposing a rigid curriculum, Gruwell introduces literature that resonates with her students' realities, such as *The Diary of Anne Frank* and *Zlata's Diary* etc. These texts act as mirrors, helping students see their own struggles through the lens of others' lived experiences. One student named Marcus reflects, *"It's the little things that are harder to survive than genocide."* This quote underscores the depth of trauma many of the students face daily, and how education must acknowledge and validate these lived realities to be truly effective.

Moreover, Gruwell encourages her students to express themselves through personal journals, giving them ownership over their narratives. This practice embodies constructivist learning, where students build meaning from their experiences. The journals later became the basis for *"The Freedom Writers Diary"*, the real-life book compiled by Gruwell's students. This pedagogical shift not only increases student engagement but also fosters emotional healing and intellectual growth.

- **The Power of Representation and Culturally Responsive Teaching**

*Freedom Writers* also emphasizes the importance of culturally responsive teaching. The film shows how educational institutions often fail to represent or respect the cultural identities of students from marginalized backgrounds. The initial curriculum does not reflect the racial and socio-economic diversity of Gruwell's class. As a result, students view school as irrelevant or even antagonistic to their lives.

To counter this, Gruwell tailors her teaching to include materials that reflect her students' cultures and struggles. In one poignant scene, she draws a parallel between *gang rivalry* and the racial hatred that fueled the *Holocaust*, using this comparison to foster empathy and critical thinking. She says, *"You think you're the only one with a gun?"* This question challenges students to reconsider their assumptions and expand their worldviews.

Such culturally responsive practices help students feel seen and valued, transforming the classroom into a community. The film demonstrates that when students see their identities and experiences reflected in the curriculum, they are more likely to participate and succeed academically.

- **Student-Teacher Relationship: Trust, Respect, and Transformation**

Central to the film's emotional resonance is the evolving relationship between Erin Gruwell and her students. Initially, the students view Gruwell with suspicion, assuming she is another transient teacher who won't last. They come from backgrounds where adults often fail to show up consistently. Gruwell, however, defies their expectations by committing to their success despite numerous obstacles, including pushback from colleagues and lack of administrative support.

Trust is slowly built through small, consistent actions. Gruwell buys her students books, takes on multiple part-time jobs to fund classroom activities, and shows up every day with unyielding optimism. Her dedication illustrates the concept of *"educational care,"* which involves recognizing the emotional and social dimensions of teaching. This trust becomes mutual respect. In one scene, when a student named Eva is called to testify in court, she faces a moral dilemma. Inspired by Gruwell's unwavering belief in her, she chooses to tell the truth, even at personal risk. *"She trusted me,"* Eva explains. This moment reveals how a teacher's faith can inspire students to act with integrity and courage.

As Gruwell earns her students' respect, she also begins to challenge them academically and emotionally. She sets high expectations, not out of obligation, but from a belief in their potential. This dynamic reflects the work of educational theorists like *Lev Vygotsky*, who emphasized the importance of social interaction and scaffolding in cognitive development.

- **Institutional Challenges and Teacher Advocacy**

Despite her success with students, Gruwell faces resistance from the school's administration and even her fellow teachers. They discourage her methods and question her decision to provide resources out of her own pocket. These challenges highlight the systemic barriers that often inhibit educational innovation. Bureaucracy, rigid curricula, and unequal funding can stifle creativity and limit opportunities for student growth.

Yet, Gruwell's persistence underscores the importance of teacher advocacy. Her fight to keep her students through their senior year and eventually prepare them for college reveals the role of teachers as agents of change within education systems. Her actions remind viewers that good teaching is not just about content delivery—it's about challenging inequities and pushing for structural reform.

- **The Before :**

Some of the most famous and powerful quotes from *Freedom Writers*, each reflecting the movie's core themes of transformation, empowerment, and the impact of education:

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**Erin Gruwell (Hilary Swank):**

**"I finally realized what I've always known. My dad's right. I had everything I ever needed. But I didn't have what I wanted."**
– Reflects her internal struggle between her personal ambitions and her calling as a teacher.

**"I see you. I think you're a leader."**
– Gruwell says this to a student, showing her belief in their potential—often for the first time in their lives.

**"Even if nobody else believes in them, I do."**
– Highlights her unwavering commitment to her students.

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**Eva Benitez:**

**"When I look out into the world, I don't see a reason to be here. I see no future."**
– Reflects the despair and hopelessness many of the students feel before being reached through education.

**"Why should I give a damn about some white girl who died 50 years ago?!"**
– In reference to *The Diary of Anne Frank*, this quote marks Eva's initial resistance, later transforming into deep empathy and connection.

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 **Marcus:**

**“My mom kicked me out. I'm not even welcome in my own house.”**
– Emphasizes the broken family relationships many students face.

**“You know what's gonna happen when you go back out there? You're gonna get shot.”**
– A brutally honest statement that underscores the constant danger in their environment.

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 **Journals / Narration:**

**“We are all ordinary people. But even an ordinary secretary or a housewife or a teenager can within their own small ways turn on a small light in a dark room.”**
– A direct reference to *The Diary of Anne Frank,* showing the emotional bridge between history and the students' lives.

**“The person I admire most is my teacher, Ms. Gruwell.”**
– Demonstrates the students' transformation and the power of a teacher’s belief.

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- **The After :**

These ending quotes reflect the **emotional healing, self-awareness, and empowerment** that education—and a supportive teacher—can bring.

 **Student Journal Voiceover (Marcus):**

**“I’ve never had a hero before. But you are my hero.”**
– This quote, directed at Ms. Gruwell, reflects Marcus’s emotional growth and ability to trust again. He transitions from a silent, detached boy to someone who can form healthy attachments and express gratitude.

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 **Student Journal Voiceover:**

**“I’ve always been taught to protect my own. To stand up for my people. But not anymore. Now I see that everyone is my people.”**
– This shows a deep change in worldview. The student moves beyond gang identity and racial divisions, embracing a broader sense of community and humanity.

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### □ Eva Benitez (Narration):

**“I changed my mind. It’s not just about me anymore.”**
– This turning point reveals Eva’s maturity. From being consumed by survival and revenge, she learns empathy and responsibility beyond herself.

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### □ Classroom Scene (Ending):

**“We all graduated. Every last one of us.”**
– Simple, yet incredibly powerful. This line underscores the collective achievement of a group of students who were once written off, now defying expectations through perseverance and education.

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- **_The End_**

*Freedom Writers* is more than a feel-good teacher movie; it is a powerful commentary on the transformative potential of education when it centers students’ voices, respects their experiences, and fosters genuine relationships. Through Erin Gruwell’s journey, the film illustrates that teaching is both an intellectual and moral endeavor. By creating a classroom culture rooted in empathy, trust, and resilience, educators can help students reclaim their narratives and shape their futures. As Marcus eloquently writes in his journal, *“You are not what you were born into. You are what you choose to become.”* This statement encapsulates the heart of *Freedom Writers*: *that education, when delivered with compassion and purpose, can be a vehicle for personal and collective transformation.*

*Freedom Writers* is a powerful film that highlights how education can transform lives. The story follows a group of high school students living in a community filled with violence, racism, and hopelessness. In the beginning, these students are angry, divided, and disconnected from school and each other. They see no future for themselves and carry the weight of trauma and survival. However, everything begins to change when their new teacher, Erin Gruwell, refuses to give up on them. Through unconventional teaching methods like personal journaling, reading *The Diary of Anne Frank*, and encouraging open discussions, she helps the students express themselves, build empathy, and realize they are not alone. Slowly, they begin to trust her—and one another. They start to believe in their potential, unify as a class, and strive for a better future. Many become the first in their families to graduate. At the same time, Ms. Gruwell grows as a teacher, learning to fight for what she believes in and making personal sacrifices to support her students. The film shows that real education goes beyond academics—it involves compassion, understanding, and unwavering support. In the end, both the students and their teacher are changed forever, proving that one person can make a difference.

As a student of Gruell quotes **"She gave us the strength to find our voices and the courage to use them."** which perfectly captures the heart of the film on how Ms. Gruwell empowered her students to speak their truth, change their paths, and believe in themselves.

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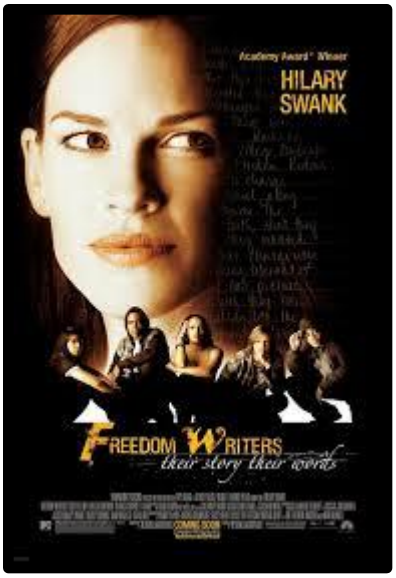



Fig.1 - Film Poster

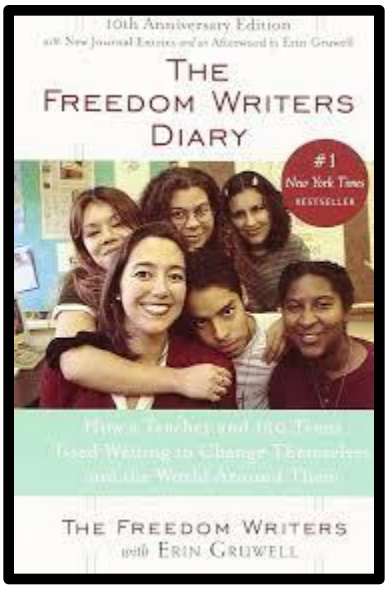
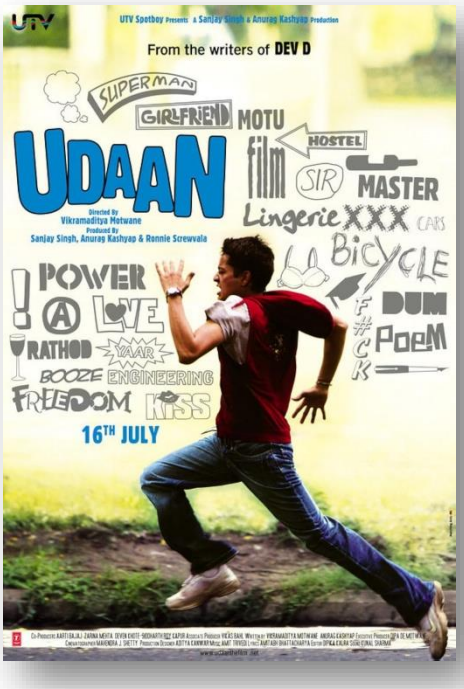



Fig.2 - Book Cover

Fig.3 - Real Erin Gruell and her students

Fig.4 - The original 'Freedom Writers'

# Udaan: A Flight towards Freedom and Self Discovery




Vikramaditya Motwane's directorial debut, Udaan (2010), is a powerful and poignant coming-ofage drama that delves into the universal themes of freedom, dreams, and the courage to break free from societal and familial shackles. Set in the industrial backdrop of Jamshedpur, the film chronicles the tumultuous journey of Rohan (Rajat Barmecha), a 16-year-old boy who returns home after being expelled from boarding school to face a life he never wanted, dictated by his authoritarian and emotionally abusive father, Bhairav Singh (Ronit Roy). Co-written by Motwane and Anurag Kashyap, Udaan transcends the typical Bollywood narrative, offering a raw and unflinching portrayal of suppressed desires, stifled creativity, and the yearning for self-expression.

After eight arduous years in boarding school, Rohan's sudden and unwanted return to Jamshedpur sets the scene for the story. A life limited to the boring routine of the family's steel factory and the strict discipline of engineering studies, he is immediately thrown into a confining environment dominated by his controlling father, a man hardened by his own hardships and determined to shape his sons into his own image of success. To emphasise the emotional distance and poor communication within the family, Rohan also learns that he has a younger half-brother named Arjun (Aayan Boradia), whose existence he was unaware of.

Udaan masterfully portrays the stark contrast between Rohan's inner world, filled with dreams of becoming a writer and the vibrant verses he secretly pens down, and the harsh reality imposed upon him. The industrial landscape of Jamshedpur, with its smoky factories and oppressive atmosphere, becomes a visual metaphor for Rohan's constricted life. Cinematographer Mahendra J. Shetty brilliantly captures the monotony of Rohan's existence – the drab factory, the restrictive daily schedule, and the emotionally charged silences between father and son – immersing the audience in his suffocating world.

Rohan's struggle is not just against his father's rigid expectations but also against the crushing weight of unexpressed emotions and the stifling of his creative spirit. Bhairav Singh, a product of a generation that valued unquestioning obedience and material success above all else, dismisses

Rohan's literary aspirations as frivolous and impractical. He embodies a patriarchal mindset that equates masculinity with stoicism and denounces any pursuit that deviates from his narrow definition of a respectable profession. Ronit Roy delivers a powerful and unforgettable performance as Bhairav, portraying him not as a caricature of a villain but as a complex character shaped by his own past and insecurities, making his tyranny all the more chilling and believable.

The film delicately examines the recurring patterns of toxic family dynamics and the cyclical nature of abuse. Although Udaan does not condone Bhairav's brutality, it raises the possibility that he may have experienced a similar upbringing and been unable to escape the only fatherhood model he had ever known. This nuanced portrayal gives the story more depth and encourages viewers to think about how generational trauma and social pressures can fuel such repressive behaviour.

Rohan's journey is one of quiet rebellion and the gradual assertion of his individuality. Despite the constant disapproval and emotional manipulation, his passion for writing remains his lifeline, a secret sanctuary where he can escape the confines of his reality and give voice to his inner turmoil. His bond with his younger brother, Arjun, becomes a crucial element in his struggle for freedom. Arjun, initially a silent observer of the oppressive atmosphere, becomes a symbol of the innocence that Rohan is determined to protect from the same stifling fate.

The film's pacing, often described as deliberate and unhurried, allows the audience to fully immerse themselves in Rohan's emotional landscape. The long, silent scenes, punctuated by meaningful glances and subtle gestures, speak volumes about the unspoken tensions and the yearning for connection within the family. Vikramaditya Motwane's directorial restraint avoids unnecessary melodrama, allowing the raw emotions of the characters and the weight of their circumstances to resonate deeply.

The narrative of Udaan relies heavily on the music of Amit Trivedi and the words of Amitabh Bhattacharya. The songs masterfully capture Rohan's inner world, as well as his goals, frustrations, and the yearning for independence. They often incorporate aspects of alternative rock and indie music. Songs like "Aazaadiyan" and "Geet Mein Dhalte Lafzon Mein" become anthems of individualism and the will to self-liberation. The background music enhances the film's emotional impact by drawing attention to the tense and silently contemplative scenes.

Udaan culminates in a powerful and cathartic climax where Rohan, having endured immense emotional and physical abuse, finally makes the courageous decision to leave home, taking Arjun with him. This act of defiance is not impulsive but a carefully considered step towards reclaiming their lives and pursuing their own paths. The final scene, with the two brothers walking away from the oppressive confines of Jamshedpur towards an uncertain but hopeful future in Mumbai, is a poignant testament to the resilience of the human spirit and the transformative power of pursuing one's dreams. Rohan leaves behind a watch, a gift from his

father on his 18th birthday, and a note warning of the consequences should Bhairav try to find them, signifying a definitive break from the past.

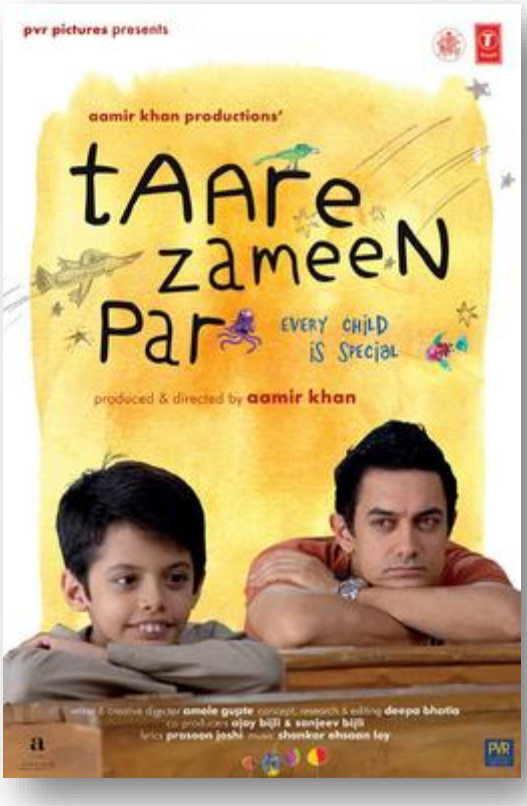
Despite receiving widespread critical acclaim and numerous accolades, including the Filmfare Awards for Best Story, Best Screenplay, Best Background Score, and Best Supporting Actor for Ronit Roy, as well as the National Film Award for Best Film on Social Issues, Udaan did not achieve significant box office success upon its release. However, over the years, it has garnered a cult following and is now widely regarded as a landmark film in Indian cinema, particularly for its authentic portrayal of teenage struggles and its poetic storytelling.

Udaan's impact on Indian cinema lies in its departure from mainstream commercial formulas and its willingness to explore complex and uncomfortable themes with sensitivity and realism. It paved the way for a new wave of independent and coming-of-age films that focused on nuanced character development and emotionally resonant narratives. The film's success in highlighting issues such as parental control, emotional abuse, and the importance of individual aspirations has had a lasting influence on filmmakers and audiences alike.

The film's enduring appeal lies in its universal themes of the struggle for identity, the yearning for freedom, and the courage to pursue one's dreams against all odds. Rohan's journey resonates with anyone who has ever felt stifled by societal expectations or familial pressures, making Udaan a timeless and inspiring story of self-discovery and the indomitable human spirit that dares to take flight. It serves as a powerful reminder that true success lies not in conforming to prescribed paths but in finding and embracing one's own unique udaan – one's own flight towards personal fulfillment and happiness. Udaan is not just a film—it’s an emotional journey, a quiet rebellion, and an aching cry for freedom that resonates long after the credits roll. Released in 2010, Udaan marked with a deeply personal, sensitive portrayal of adolescence, identity, and the courage it takes to break free from oppressive expectations.

**-RIZWANUL KARIM ANSARY**

# TAARE ZAMEEN PAR




"Taare Zameen Par" (2007), directed by Aamir Khan, is a powerful portrayal of child psychology, particularly focusing on the emotional and educational struggles faced by children with learning disabilities. The film centers on Ishaan Awasthi, an 8-year-old boy who suffers from dyslexia, a condition that affects his ability to read and write despite being intelligent and creative.

Dyslexia is a specific learning disability that primarily affects the skills involved in accurate and fluent word reading and spelling. It is a neuro-developmental disorder that results from differences in how the brain processes language, particularly written symbols. Key characteristics include:Difficulty reading, writing, and spelling. Problems with phonological processing (i.e., breaking words into sounds).Poor memory for sequences and directions. Often normal or above-average intelligence. In Taare Zameen Par, Ishaan exhibits classic signs of dyslexia: He reverses letters and numbers (e.g., ‘b’ as ‘d’, ‘12’ as ‘21’) Reads and writes slowly and inaccurately. Struggles with understanding classroom instructions. Appears inattentive or “lazy” to his teachers and family.

The film effectively highlights how CWSN are often misunderstood in mainstream educational systems. Ishaan is labeled as careless, disobedient, and underperforming. His emotional distress is compounded when his parents, unable to understand his condition, send him to a boarding school in hopes of improving his performance through strict discipline. The arrival of Ram Shankar Nikumbh, a compassionate art teacher (played by Aamir Khan), marks a turning point.

Nikumbh recognizes Ishaan’s learning disability and uses creative and empathetic teaching strategies to help him regain confidence and engage with education in a supportive manner.

The movie also highlights several key aspects of child psychology. One of which is Individual Differences: It emphasizes that every child is unique, with their own strengths, weaknesses, and learning pace. Ishaan's artistic talent contrasts with his academic struggles, showing that intelligence cannot be measured solely by school performance.

Second is Emotional Needs: Ishaan experiences low self-esteem, frustration, and isolation due to constant criticism from teachers and misunderstanding from his parents. The film stresses the importance of emotional support and validation in a child's development.

Third is the Role of Teachers and Environment: A pivotal moment in the film is the arrival of Ram Shankar Nikumbh, a compassionate teacher who recognizes Ishaan’s condition and nurtures his potential. This underscores the influence of a supportive environment and empathetic adults in fostering a child’s growth.

And lastly, Parental Awareness: The film also serves as a message to parents about the dangers of excessive academic pressure and the need to understand their child’s inner world rather than imposing expectations.

Overall, “TaareZameen Par” presents a sensitive and insightful look into the inner struggles of children with learning differences, promoting awareness, empathy, and inclusive education.

**-Albeena Shamim**

# Role Played by the Teacher in the Film Super 30

The film Super 30, directed by Vikas Bahl and released in 2019, is based on the real-life story of Anand Kumar, a mathematician and educator from Bihar, India. The protagonist, played by Hrithik Roshan, portrays Anand Kumar, who becomes a transformative figure in the lives of underprivileged but talented students. The role played by the teacher in this film is deeply inspirational and multifaceted, embodying the ideals of dedication, sacrifice, and social reform through education.

**1. Visionary and Change-Maker**

Anand Kumar is portrayed as a teacher who refuses to accept the status quo. Despite coming from a poor background himself, he earns recognition for his academic talents. However, after facing discrimination and financial challenges, he decides to empower other talented students from economically weaker sections. His vision leads to the formation of the Super 30 program, aimed at coaching 30 bright but poor students for the Indian Institute of Technology (IIT) entrance exams.

**2. Mentor and Guide**

In Super 30, Anand Kumar is not just a teacher delivering lectures; he becomes a mentor who personally invests in the lives of his students. He teaches them with innovative methods, builds their confidence, and continuously encourages them to believe that they are no less capable than students from elite institutions. His mentorship goes beyond academics — he becomes a father figure, a motivator, and a source of strength.

**3. Symbol of Sacrifice**

The character of Anand Kumar embodies personal sacrifice for the greater good. He gives up a lucrative teaching position in a coaching institute that caters to the wealthy, choosing instead to teach underprivileged children without charging any fees. He faces financial hardship, threats from competitors, and health issues, but his commitment to his students never wavers.

**4. Advocate of Educational Equality**

Through his actions, Anand Kumar challenges the inequality in the Indian education system, where access to quality education is often determined by wealth. The film emphasizes how education can be a great equalizer, and how a dedicated teacher can bridge the gap between privilege and poverty.

**5. Inspirer of Social Upliftment**

The teacher's role in Super 30 reflects the power of education in transforming not only individual lives but entire communities. By helping his students succeed, Anand Kumar inspires them to uplift their families and give back to society. His influence extends beyond the classroom and becomes a movement for social change.

**Conclusion**

The role of the teacher in Super 30 is central to the film's message — that a passionate educator can ignite the minds of the youth and bring about monumental change. Anand Kumar's character demonstrates how teaching is not just a profession but a powerful tool for empowerment, justice, and nation-building. His journey exemplifies courage, selflessness, and the enduring impact of a teacher's belief in their students.

**-Luit pawan Borah**

# 12th Fail

The movie 12th Fail, directed by Vidhu Vinod Chopra, is a powerful and inspiring film that highlights the struggles and triumphs of students who face academic and social challenges. Based on the real-life story of IPS officer Manoj Kumar Sharma, the film conveys a deeply educational message about the value of hard work, perseverance, and integrity. The protagonist, Manoj, fails his 12th-grade exam but refuses to let this setback determine his destiny. Through unwavering determination and hard work, he overcomes poverty, societal expectations, and a corrupt system to achieve his goal of becoming a police officer. This sends a clear message: failure is not the end—it's an opportunity to start again, smarter and stronger.

The film also critiques the flaws in the Indian education system, especially in rural areas. It showcases the divide between rural and urban education.Highlights the struggles of students from poor families who lack resources like proper coaching, books, or electricity. Exposes the issue of cheating and corruption in certain state boards, which compromises the integrity of the system.It shows the overemphasis on rote learning, lack of proper guidance, and the influence of corruption. These issues resonate with many students and educators, encouraging reflection and reform.The film offers a stark look at the inequalities and systemic issues in Indian .

Through its emotional depth, the movie touches on the psychological toll competitive exams can have. It urges viewers to recognize the importance of mental health, resilience, and emotional support in a student's success.

Moreover, 12th Fail promotes values such as honesty, self-discipline, and grit. Manoj's refusal to cheat, even when it could have made his path easier, teaches an important lesson about ethical choices in both education and life. His story inspires underprivileged youth to believe in themselves and pursue their dreams, no matter the obstacles.

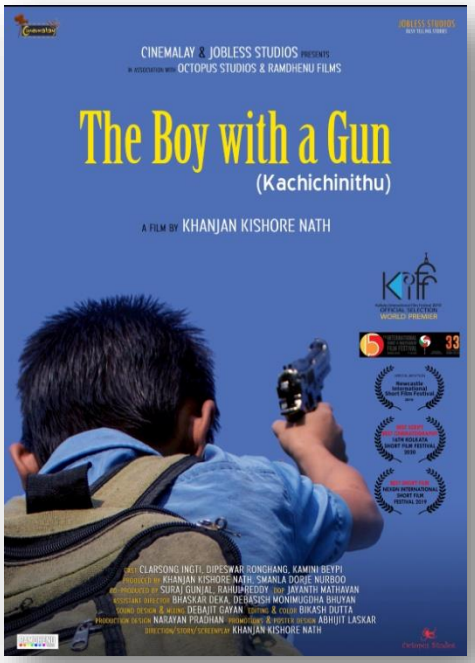
"12th Fail" is a profound source of motivation, especially for students who have faced academic failures or come from underprivileged backgrounds. Manoj's journey from failing in 12th grade to cracking one of the toughest competitive exams in India (UPSC) exemplifies that failure is not the end, but a stepping stone to success.

"12th Fail" redefines the meaning of education. It moves beyond textbook learning and exam scores, highlighting: Character building and ethical development. The real purpose of education—empowering individuals to transform their lives and contribute to society.

"12th Fail" is not just a story of academic redemption, but a celebration of the human spirit. It encourages educators, parents, and policymakers to reflect on how the education system can better serve all learners, regardless of their background. Most importantly, it delivers a universal message: Failure is never final, and true education lies in the courage to begin again.

**-Albeena Shamim**

# The Boy with a Gun




***The Boy with a Gun*** is a poignant Assamese short film directed and written by Khanjan Kishore Nath. Released in 2019, this 15-minute film is set in a remote, hilly village and follows the life of Longsing, a young schoolboy living a simple life with his parents. One morning, on his way to school, he finds a pistol lying abandoned by the roadside. What begins as a curious discovery soon transforms into a chilling journey as the boy becomes emotionally attached to the weapon. This silent but powerful attachment drives the narrative forward, leading to a tragic climax that stuns the viewer.

What makes this film stand out is its subtle yet striking storytelling. Without resorting to loud dramatization, the director draws us into the inner world of a child navigating emotions he doesn't yet understand. The tranquil village, the innocence of youth, and the sudden intrusion of violence are portrayed with deep sensitivity. The film uses minimal dialogue, relying instead on expressive visuals and powerful symbolism—making its impact both emotional and thought-provoking.

At its heart, *The Boy with a Gun* carries a searing message to society. In a world where weapons often find their way into the wrong hands, the film asks a pressing question: What happens when a child, the very symbol of innocence, comes face to face with an instrument of death? The answer is chilling but necessary.

Through Longsing's story, the film becomes a mirror reflecting our collective failure to safeguard our children from violence—not just physical weapons, but also the mental and emotional trauma that can be caused by conflict, neglect, and desensitization. The pistol in Longsing's hand is not just a weapon—it is a metaphor for every adult responsibility that is carelessly thrown into a child's path, with no guidance, no context, and no warning.

Khanjan Kishore Nath doesn't just tell a story—he issues a wake-up call. He urges us to look around, to question how accessible violence has become, and to think about the psychological impact on young minds. ***The Boy with a Gun*** is not just a film; it is a quiet scream—a reminder that while children may imitate what they see, it is up to adults to decide what they're exposed to.

In just fifteen minutes, the film leaves behind a lasting echo: **a child should hold a pen, not a gun.**

**-Nipu Bhuyan**

# Paathshaala

## An Educational Perspective on Teacher-School Relationships and Societal Themes

"Paathshaala" (2010), directed by Milind Ukey, delves into the evolving dynamics of the Indian education system, highlighting the commercialization of schools and its impact on students and educators. Through the lens of a new teacher's experiences, the film critiques the growing emphasis on profit over pedagogy. It is a Hindi drama film that explores the growing commercialization of the Indian education system. The story centers around Rahul Prakash Udyavar (played by Shahid Kapoor), a newly appointed teacher at Saraswati Vidya Mandir. He soon realizes that the school's management is exploiting students through excessive fees, corporate sponsorships, and forced participation in media events. With the support of fellow teachers and students, Rahul challenges these unethical practices. Principal Aditya Sahay (Nana Patekar) faces a moral dilemma as the pressure mounts. The film raises critical questions about academic stress, profit-driven education, and the true purpose of schooling.

## Educational Perspective

The narrative centers on Rahul Prakash Udyavar (Shahid Kapoor), an idealistic English teacher who joins Saraswati Vidya Mandir, a reputed school in Mumbai. Initially, the school appears to be a nurturing environment. However, Rahul soon discovers that the institution's management is prioritizing financial gains over educational values. The introduction of mandatory

extracurricular activities, increased fees, and participation in reality shows for publicity pressures both students and teachers. The film underscores the detrimental effects of such commercialization on the core purpose of education .

## Teacher-School Relationship

The relationship between educators and the institution is tested as the school's management imposes policies that conflict with the teachers' ethical standards. Principal Aditya Sahay (Nana Patekar), once a dedicated educator, finds himself caught between the management's demands and his commitment to the school's legacy. The teachers, led by Rahul, unite to challenge these policies, emphasizing the importance of maintaining the sanctity of the teaching profession .

## Themes and Societal Reflection

The film critiques the trend of schools transforming into profit-driven entities, sidelining the well-being of students and the integrity of teaching. The pressure to perform in media-driven activities leads to increased stress among students, highlighting concerns about mental health in academic settings.The involvement of students in reality shows and media campaigns reflects the growing influence of media in shaping educational practices and priorities. The conflict between adhering to ethical teaching practices and meeting institutional demands presents a moral quandary for educators.

## Conclusion

“Paathshaala” serves as a poignant commentary on the challenges facing the Indian education system. By portraying the struggles of teachers and students against a backdrop of commercialization, the film calls for a return to the foundational values of education—nurturing, integrity, and holistic development. It urges stakeholders to reflect on the true purpose of education and the need to prioritize the well-being of students over profit. In conclusion,

Paathshaala serves as a thought-provoking commentary on the troubling transformation of educational institutions into profit-driven enterprises. By highlighting the struggles of both students and teachers under the burden of commercial expectations, the film effectively underscores the loss of core educational values such as learning, creativity, and holistic development. The character of Rahul symbolizes resistance against a flawed system, while Principal Sahay embodies the internal conflict between moral duty and administrative pressure. The movie calls on society to rethink its approach to education, emphasizing that schools should nurture minds, not function as businesses. It encourages viewers—especially parents, educators, and policymakers—to prioritize students' mental and emotional well-being over prestige and profit. Paathshaala may not offer a perfect cinematic experience, but its message is clear and urgent: education must remain a service to humanity, not a means of exploitation. The film ends with hope, reminding us that change begins with awareness and courage.

**- Smriti Rekha Sonowal**

# Poems

# "Reel Lives"

In flickering dark, the screen ignites,
A thousand tales, a thousand lights.
Heroes rise and villains fall,
But truth lies silent through it all.

A mother's cry, a soldier's fight,
A struggle lost in black-and-white.
We watch, we cheer, we feel the pain—
Then walk back out unchanged again.

Cinema dreams of justice bold,
Of futures fair, of truths retold.
But off the screen, the world still turns,
And real-life bridges still must burn.

Who tells the stories? Who gets seen?
The rich man’s truth, the poor man’s dream.
Where are the voices left unheard—
The silent scream, the censored word?

A film can spark, inspire, inflame,
Expose the lies, reveal the shame.
But celluloid alone can’t heal
The wounds we’re taught to not feel.

So sit, reflect, and when it's through,
Ask what the movie asked of you.
For reel and real are not the same—
Unless we rise beyond the frame.

**- Iswari Devi**

# Silver Screen Dreams

Let’s dim the light, let the movie roll,

A story unfolds, touching the soul.

Imaginary in dreamy  eyes,

Where every moment spark and flies.

Let them dream, let them see

The endless world of possibility.

Let the screen show you the mirror

Empowering your spirit, to fight the horror.

With every frame let hope ignite,

As the credits roll, you find your light.

**-Pubali Neog**

# Thank You